

Dwight's Journal of Music.

WHOLE No. 908.

BOSTON, SATURDAY, FEB. 5, 1876.

VOL. XXXV. No. 22.

For Dwight's Journal of Music.

Berlioz, Liszt, Wagner.

BY FANNY RAYMOND RITTER.

A wreath of subtle charm, elusive bloom,
Of trembling outline, wave-like, wind-like change,
Of tropic hue, of mystic dew, of strange,
Rich, foreign, fine, bewildering perfume.—
Culled from that far domain of infinite Tone
Where sleeps the tempests' germ, 'neath planets dim,
Suns drowned in opiate vapor, moons that swim
In mist magnetic; where strong souls alone
Float on vast pinions that their steps impede
Through brooding Passion's trance atmosphere,
Past streams of light that down to darkness lead,
Deep-thrilled by visions wild, and winds of fear,—
With hope to reach some high, impossible fate,
Supernal Beauty, Horror, Love, or Hate!

Dr. Von Buelow's Concert in Poughkeepsie, New York.

[From the Poughkeepsie Daily News, Jan. 19.]

Collingwood Opera House, ordinarily the scene of musical-school exhibitions, and other domestic rites and sacrifices, was re-consecrated, on Monday night, by the presence of a great artist. To the larger part of the audience then present, the performance of Dr. Von Buelow was probably not a novelty or a mere first impression; for in a certain sense, Poughkeepsie is a suburb of New York, and those of its citizens whose avocations permit frequent visits to the metropolis, and who possess any degree of musical culture, have already listened to this fine pianist once, if not many times. He is not an artist who can be understood after only a few hearings. For if, in one sense, Dr. Von Buelow is not a great original creator, in another he is the most unique of living artists. Unique, because, more than any preceding or contemporary pianist, he voluntarily abjures his own nature, in order to enter more fully into that of other artists, and unoriginal, because of this very self-abnegation. For creative genius is essentially child-like, self-absorbed, possessed by its own individuality; nor would we have it otherwise, for were it so it would not be genius. Buelow is, in every requisite that reason or critical intellect can demand, a perfect pianist; one of extraordinary mental capacity, scholarship, mechanism, taste, correctness, and power of memory. He is too thoroughly intellectual a player ever to be carried, by irresistible fervor of feeling, over the boundaries of conscious self-possession; but it would be most unjust to stigmatize him therefore as cold and unfeeling. For such genuine artistic manifestations as those of Buelow necessarily combine deep emotion with high thought. To the euphony and complete mechanical attainments which the past generation admired in such players as Thalberg, he unites the scholarship and mental pre-eminence which our day, and the continually progressive nature of music, now absolutely demand from the princes of art, such as Liszt and Buelow.

No matter how fully we may have studied the works of an artist, no matter how closely we may have followed his life and achievements, or may have seemed to know him through his and our own friends, his first appearance and performance before us are almost certain to differ from our preconceived idea. When I first heard Von Buelow at the opening of Chickering Hall, in an exclusively Beethoven programme, I felt too reasonably satisfied with his playing. In it, indeed, Beethoven's mind was clearly mirrored; but where, I fancied, were the richer depths of passion, the radiant glow of inspiration? Oh, what an unreasonable ex-

pectation! One man cannot be all men. Had Beethoven the technical powers of Buelow? Is not Wagner an atrocious pianist? Have I not often heard Rubinstein, swept to the very verge of the precipice, clutch at handfuls of false notes, as if to save himself from himself? The exquisite Chopin, filled with a deep aversion to the vulgarities inseparable from publicity, that exclusive spirit which Bandelaire terms "the mental dandyism of the modern artist,"—only allowed the public to hear him once in five years or so, and was too closely enwrapped in his own ideal atmosphere to condescend from it into that of another. Liszt is always the unique Liszt; Clara Schumann is ever Robert or Clara; but it is possible for Buelow to become for a time, mentally, another artist, in nearly every phase, save that of the divinely impassioned geniality that belongs to creative imagination alone. This unique quality of his performance, and his deep and sincere feeling. I recognized with astonished admiration, more and more, on every fresh hearing of him, in the works of various composers. And hence his incalculable value to American audiences. For while musically creative power, and the highest art of singing, can only be mastered where absolute, exceptional gifts are pre-existent, instrumental playing, that branch of musical art which may be called its machinery, is at the command of any person of moderate talent, great industry, and passable health. And Buelow is the highest possible example of all that may be acquired, with the most exalted talent and unconquerable perseverance; while, as a model, his performance may be relied on with almost unquestioning trust. It is unnecessary to enlarge on the worth of such a disinterested reproductive mind to the thousands of pianoforte students on this continent, or to amateur listeners whose childhood has not been passed amid the traditions of European art;—who do not possess the knowledge necessary to perform in private, or the continual opportunities of listening in public to fine performances of new and old masterpieces, who are unprovided, even in the large cities, with really great musical libraries for purposes of study, yet who sincerely aspire to a fuller understanding of music, and who possess within them the germs of a future realization of that inspiration.

All Buelow's programmes are fine; more than any artist who has lately visited America, he bases them on the historical and necessarily, the æsthetical plan; he never condescends to perform trash, no matter how well it may be calculated to display mechanical dexterity. Therefore his cometary course will leave no evil train of echoes behind it: for all who aspire to imitate Von Buelow, will at least attempt to play good music.

The programme of Monday was delightfully liberal. From Bach the conservative, to Liszt, the radical.

But is Bach conservative? No! no truly great composer ever was. Prejudice, however, still dreads him as not only conservative, but worse, as dry, stiff, cold, gloomy, pedantic. What an error!

I know a person, who, at ten years of age, entertained that prejudice already. The time was fast approaching, when, under the guidance of one of her early masters, the English composer Hatton, friend and favorite pupil of Mendelssohn, she must besiege the fugue-bethorned shrine of Bach, and essay his arias and cantatas with that precocious voice of hers. So it chanced, that one wild winter night, she lay on the old-fashioned sofa, in an oak wain-

scoted and raftered music-room, staring into the fire, listening more to the angry sea without than to the genial Hatton playing for the delight of a small circle of friends. But presently, leaving the graces of Mendelssohn, of whom he was then considered the most finished interpreter in England, he began to play something new and strangely attractive to her; surely, it was the very echo of her beloved sea! There was its continuous low moan, there were its broken adjurations, its roars of disappointment as it surged back from the land it could not drag down with it; there was its feline murmur of vague self-satisfied pleasure, its arch, capricious surface dance, and there, at last, its strong, clear, swinging rhythm of healthy, victorious power. The music at an end, they began to discuss Bach's Shakespearian traits, in every phase of talk, from genuine well-informed enthusiasm down to the timid vapidities of æsthetic twaddle. Bach! thought she on the sofa, that splendid stormer Bach? Impossible! It was indeed Bach, however, and she afterwards thanked her ever-fortunate star that she first came to the knowledge of Bach through the beautiful gate of the "chromatic fantasia and fugue," that wonderful landmark in the history of art, closing one era, opening another, containing within it the fulfilled prophecy of the "music of the future;" classic in its forms, romantic in its contents as the reddest romanticist can desire.

We were all fortunate on Monday night that through that gate we caught a glimpse of Beethovenian mountains, and Mendelssohn's carefully tended garden, and that we passed the ethereal, roseate haze that half veils Chopin's dancers and dreamers—all poets and princesses at least—into Liszt's exotic realm. "Venezia e Napoli!" Two lovely, Turner-esque sketches of a life, wild yet soft, dramatic yet visionary. To me, these are, the one, "Venezia," all moonlight melody and tranquil bliss, with no deeper shadow than that which lurks under the curtain of the gondola. The other "Napoli," all glowing vitality, all southern color, a dance of peasants on the sea shore near Naples. But I know one who, being altogether a man of peace, of course adores and ponders much on wild animals, to whom "Venezia" always calls up the idea of lions, tigers and giraffes stealing or stalking through tropical forests; and my old friend the late consul Garlicks—one of those few men in the country, whose practical and liberal appreciation of artists, and whose great musical acquirements, really entitle them to be termed amateurs—used to say that he never played "Venezia," without fancying he saw the head of the doge, Marino Faliero, rolling down the Giants' staircase, in time to the rhythm of music sounding from distant gondolas. Yet neither fancy is quite foreign to the spirit of Liszt, though a little so to that of the folk song, "La biondina in gondolella," on which this piece is founded.

Miss Cronyn, the songstress, pleased the audience much with her agreeable voice, earnest manner and interesting appearance. She begins her career under the most favorable auspices. May she never descend to a lower standard than that to which she now aspires! Everything she sang last night was well selected, and it was not strange that her pretty delivery of the Rubenstein lied (with English words), pleased so much. That is a little flower in itself; as a writer for the voice, Rubinstein possesses one peculiarity in common with Liszt: here and there, amid the declamatory chaos of too many of their songs, amid the rubbish of the rich mine, we are dazzled by a jewel of

almost transcendental brilliancy, cut and color, —like this exquisite song.

The audience present on Monday night, of which Vassar College furnished so large a share, will aid in doing away with the prejudice current among artists, that Poughkeepsie is one of the most unmusical towns in the Union. If we are so fortunate as to count a genuine artist among our friends, it is repeatedly in our power to prove the sincerity of those artistic tastes which all cultured people as a matter of course profess, by acknowledging and returning—in a different way—those elevating influences—those hours of noble enjoyment, with which he and his art enrich ordinary life; but if a great artist visits us only for a day, our opportunities are limited to two or three hours, to the purchase—oh, prose!—of a ticket for his concert. Artists are so accustomed to social homage, and so well aware of the lofty mission of art—the finest flower of the highest possible development of human intellect,—that we can scarcely wonder if they sometimes estimate the intelligence of their friends in exact proportion to the degree of appreciation art receives in their persons as artists.

The warm applause and respectful attention with which Dr. Von Bülow was greeted on Monday night, must have convinced him that there are some true amateurs to be found here. For as creative genius, and perfect reproductive talent, belong to artists, so the amateur's title to respect lies in different directions,—in distaste for and discouragement of all the vulgarities of would-be-art, in warm admiration and practical appreciation of all that is nobly artistic. He who is capable of hero-worship, might have been, under more favorable conditions, himself a hero.

FANNY RAYMOND RITTER.

The History of Church Music.

[From the London Musical Standard.]

At a recent meeting of the Musical Association, in London, a paper, entitled "Some Considerations arising out of the History of Ecclesiastical Music" was read by the Rev. Sir Frederick A. Gore Ouseley, Bart., M.A., Mus. Doc. Oxon., President of the Association.

The chair was taken by Mr. John Hullah, and among those present were the Rev. H. A. Walker, Dr. Stainer, Dr. J. F. Bridge, Mr. W. Chappell, Mr. Walter Parratt, Professor W. H. Monk, Mr. W. H. Cummings, Mr. Chas. Mackeson, Mr. C. E. Stephens, Mr. C. A. Barry, Mr. J. Baillie Hamilton, Mr. T. L. Southgate, and Mr. J. Hill. The paper was as follows:—

It has been suggested to me that the subject of Ecclesiastical Music treated from the historical point of view might prove suitable and interesting for a paper to be read before this Association. It appears, however, too large a subject for a single paper, and moreover there are some branches of it which trench too much upon questions of religious observance to be fitting matter for such a meeting as the present. Under these circumstances it seems best, on the whole, to confine our attention this afternoon to a few important considerations arising out of the historical aspect of Church music, some of which, as it appears to me, have not hitherto received that amount of attention which they deserve.

The first consideration which I would lay before you is the question, What is the connexion between Christian Church Music and that of ancient nations, whether Pagan or Israelite, before the Christian era? On this point more than one theory has been maintained. The celebrated Padre Martini, of Bologna, in a dissertation contained in the third volume of his well known "History of Music," contends stoutly for a theory first broached by himself, that the Ambrosian chants were traditionally derived from the very notes composed and sung originally to the Psalms by king David or the other authors of the Psalter. Considering the state of musical knowledge, and especially of the knowledge of Oriental music, which existed in Martini's days, it must be admitted that

his theory was bold, clever, well argued, and not improbable. Subsequent research, however, has brought to light many facts which are utterly irreconcilable with such an idea. Let us devote a few minutes to the consideration of some of these facts. Now in the first place it will be conceded on all hands that the ancient Hebrew music must have been essentially Oriental in its character. The only time in the history of the Israelites in which they had ever had an opportunity of hearing any other than strictly Eastern music was during their sojourn in Egypt. Before that time, if they had any music at all, it must have been Chaldean. We may form some idea of its character by studying the scales and melodies of the modern Bedouin Arabs, the descendants of Ishmael, and of all people in the world the most tenacious of old customs and habits, and consequently the least likely to vary the style and system of their music. Whatever the music of these Arabs is now, such must it probably have been in the days of Ishmael and his mother Hagar the Egyptian. And if of Ishmael, then also of his brother Isaac. We cannot imagine two brothers adopting not only different melodies, but a different division of the musical scale. Such a thing is inconceivable. Each would sound absolutely out of tune to the other. Each would deem his brother's ears false.

The family of Abraham must have had but one scale-system, and one only. And that scale-system must surely have been the same which has been handed down from father to son by the descendants of Ishmael, even to the present day. It is almost needless, before such an audience as the present, to define what I mean by the expression "a scale-system." Suffice it to say, that whereas we divide our octave into tones and semitones, the Arabs use smaller subdivisions, so that our semitones are out of tune to their ears, while their intervals are no less abhorrent to ours. This was put to the test once by M. Villoteau, who went to Egypt with the first Napoleon. He was a good musician, and wanted to learn some of the Arab tunes. He therefore secured the assistance of an Arab singer, and tried to learn his songs by ear. But the lesson had hardly begun when the Arab stopped the Frenchman, telling him he was singing out of tune. M. Villoteau was equally certain that his teacher's intervals were false. And thus for some time they could make nothing of one another, until at last, by way of final test, they had recourse to a kind of stringed instrument of the guitar kind, in use among the Arabs, of which the neck was divided by frets, accurately giving the true intervals of the Arabian scale. Great was M. Villoteau's astonishment when he found that these intervals were not semitones at all, but thirds of tones, eighteen of them making up the octave. Of course the whole difficulty of the vocal intonation was instantly solved. It was not merely a question of new tunes, but of new scales, of a new system, of an entirely different music, of a differently derived melody. And from this it followed that any representation of Arab melodies by modern European notation could be but an approximation at best. All that can be done is to substitute the nearest notes we possess for the true Oriental ones. And so it comes to pass that whenever we see a transcription of any of these melodies, or hear an attempt to execute them on any of our instruments, we may be quite sure that the real tune is not exactly the same, but would probably sound absolutely out of tune to us if we could hear it performed by a native musician.

It is true indeed that since the time of Villoteau we have learned much more about Arabic music, and probably his conclusions, as reported by Fétis (from whom the account you have just heard was derived), are not altogether trustworthy. But still the fact remains that the ancient Oriental scale was very different from our own, so different that no melody could by any possibility be common to both. The other fact also remains, that this same system was almost certainly that which was exclusive-

ly used by Ishmael, and therefore also by Isaac, by Abraham, by the old Patriarchs in general. Nor is it likely that during their sojourn in Egypt they can have unlearned their own system of music, although perhaps they may have developed and improved it. No amount of association with Egyptians or Europeans has made modern Arabs abandon their ancient scales, and it is unlikely that the children of Isaac should have been less conservative in such a matter than their cousins, the sons of Ishmael. Moreover, even if the Israelites had adopted the Egyptian system of music during their residence in that country, it would not have made very much difference to my argument. For the Egyptian scales were as unlike our modern music as were those of the Chaldeans, with whom they had much in common. It is known that some of the Psalms were written by Moses; if he also composed the music to them, it must have been of a similar nature, as to its intervals, to the Oriental or Egyptian music of which I have been speaking. Nor does it appear possible that the Israelites altered their system of music between the times of Moses and David. David's music was unquestionably Oriental in every respect. His melodies therefore could not have borne the slightest resemblance to the melodies of the ancient western Church, founded as these were on the Greek system of tones, semitones, and superposed tetrachords.

If all this be so, then, it necessarily follows that the whole of Padre Martini's argument crumbles to dust. The Ambrosian and Gregorian melodies, if derived from ancient sources at all, must have been Greek, not Hebrew, and so far from having any claim to Divine inspiration, were purely Pagan in their origin. The probability indeed is that St. Ambrose and Gregory did exactly what has often been done since; they adapted popular and secular tunes to sacred words, probably systematizing and simplifying them in the process of adaptation, and thus adopting the most obvious and the readiest means of securing congregational singing. Moreover there can be no manner of doubt but that St. Gregory thus actually secured for the use of the Western Church absolutely the best music which was available in those days. It were much to be wished, then (if I may dare to say so), that those who now so strongly press upon us the almost exclusive adoption of what is now called Gregorian music in our Churches, would rather follow St. Gregory's example by selecting the best developments of the art of music for that sacred purpose, instead of pursuing the very retrograde course which they so strongly prefer. And what makes my case stronger is the doubt which exists as to the antiquity of many of the melodies which go by the name of Gregorian, the vast difficulty of decyphering the early Christian notation in use for music, and the consequent probability that what we are accustomed to call Gregorian music is, after all, quite a different thing from what was sung in the churches of Europe in the 7th century. I do not wish, however, to push my remarks further in this direction today, only it seemed a good opportunity for throwing out this consideration, involving as it does some of the most important historical points connected with our art. Let us hope that it may elicit further research, and more distinct knowledge of what really was the system of sacred song in use during the earliest ages of the western Church.

The next consideration which I wish to lay before this meeting is that of the various ways in which the musicians of former days dressed up the traditional plain song of the Church. Now it is almost universally admitted that in the seventh century all church music was sung in unison and unaccompanied by instruments of any kind. Indeed what we understand by harmony did not exist for several centuries after this in southern Europe. It is very probable, nay, well nigh certain, that harmony was used and cultivated at a very remote period by the nations of the north. It is needless to go into

all the proofs of this fact at present. "Summer is a-coming in" would go a good way alone to prove it. So would some curious pieces of Welsh harp music given in Burney's History. So would the testimony of Giraldus Cambrensis. The argument to this effect is well worked out in the "Discours Préliminaire," prefixed to the 1833 edition of Fétis's "Biographie des Musiciens." But although it may be assumed that the nations of northern Europe were acquainted with harmony from a very distant epoch, perhaps as early as the commencement of the Christian era, yet it is none the less true that no attempts were made for several centuries to engraft this secular harmony upon the melodies of the Church. If we turn to the ancient treatises on music, as reproduced in Gerbertus and De Coussemaker, we shall see that the first attempts at harmony practised by the ecclesiastics, who wrote these mediæval books, were composed mostly of consecutive fourths, fifths, and octaves, of so crude and inharmonious a character, that it is a matter of astonishment how any ear could have tolerated such hideous sounds. It is perhaps hardly correct to consider these rude attempts as being harmony at all. Imagine a body of voices singing a piece of plain song in unisons and octaves, whilst a few picked singers sang the same melody a fifth higher or lower. We naturally should shrink aghast from such cacophony. Yet our ancestors thought such music a wonderful and beautiful piece of art, and had great respect for the clever people by whom it was developed. I know, indeed, that Dr. Crotch and many subsequent writers have imagined that the plain song was sung by such a powerful body of voice that the comparatively feeble intonation of the fifths and fourths, (called in those days the "Organum,") produced an effect analogous to that of the mixture stops in an organ, the object of which is to strengthen the harmonics of the foundation stops. But I confess this idea seems to me to be utterly untenable; for in order to produce such an effect as is imagined, the various harmonics must be introduced in the right place—i.e., at the same intervals above the fundamental sound as the natural harmonics of a string or tube invariably occupy. In fact they ought to be placed at the same distances of pitch as are the principal, twelfth, and fifteenth, in an organ. It is perfectly clear, however, that such was not the case in the days we are now considering: for the organum was sometimes a fifth or a fourth above or below the Cantus Firmus, and therefore utterly unlike the effect produced by the mutation stops and mixtures of an organ. We may therefore conclude that the earliest attempts at ecclesiastical harmony, or diaphony, as it was sometimes called, were utter failures, and only produced effects which would drive any modern musician distracted. Gradually these long periods of perpetual consecutives were diversified by the cautious admission of other intervals than mere octaves, fourths, and fifths; and even these were exchanged and varied among themselves. Thus arose the old art of descant. The treatises on music of the 12th and two next centuries contain a vast number of minute rules for "discanting" on a plainsong. Sometimes this discanting was extemporized at the moment of performance, and would be what the Italians called "contrapunto alla mente." Sometimes it was carefully elaborated and written down. And we must observe with respect to this improved harmony, that it does not appear to have been borrowed at all from secular music, but arose gradually among ecclesiastical musicians as time went on. We must also observe that it was modified, improved, and ultimately perfected, through the invention of signs to express the various duration of notes—called "Musica Mensurabilis." To this we undoubtedly owe the origin and rise of counterpoint. Like all new fashions, this art of adding florid counterpoint to the ecclesiastical plainsong was carried to an extravagant extent, and grossly abused. Nothing was thought of propriety of

sentiment,—of the proper adaptation of music to words,—the one object seemed to be to clothe the canto fermo with such complicated and artificial ornaments as to render it nearly inaudible, nearly unintelligible, and utterly unmeaning to the uninitiated hearer.

(To be Continued.)

Some Living Composers.

[Concluded from Page 168.]

ADOLF JENSEN

Was born January 12th, 1837, at Königsberg. Nature seemed to destine him for a musician, and he began his studies very early in life, without a teacher, till Ehlert and Marburg, taking an interest in his developing talents, provided for his further education. After about two years, both his teachers left Königsberg, and after much earnest and conscientious study, he composed a number of works, among them overtures, sonatas, string quartets, and several vocal pieces, all worthy of mention. The year 1856 was spent in Russia, giving lessons in the effort to get enough money to visit Robt. Schumann, whom he adored. His object was never accomplished, as Schumann's death soon followed, and Jensen was not able to return to Germany till 1857, where he wandered restlessly from place to place, living in Berlin, Leipzig, Weimar, Dresden, &c. During the same year he was appointed music director at the opera in Posen, but soon left the position, and journeyed to Copenhagen, to make the acquaintance of the composer Niels Gade, not returning to Königsberg for two years. In 1866 he was appointed first professor at the virtuosi school in Berlin, which position he resigned in 1868, and settled in Dresden. As a composer he justly ranks very high, and belongs to the extreme "new school."

JOSEF RHEINBERGER

Was born March 17th, 1839, at Vaduz. His precocity was such that we find him at the tender age of seven years taking the place and performing the duties of the organist in the village church, under many difficulties, one of which was obviated by nailing blocks on to the pedals to raise them. His first composition, a mass with organ accompaniment, was performed the same year. The years 1849-50 were spent in studying harmony at Feldkirch. In 1851-54 he was a pupil of the Royal Music School at Munich, where he received organ lessons from Herzog, piano lessons from Leonhard, and theory of music from Dr. J. J. Maier. From 1855-59 he taught music in Munich, and acted as organist when opportunity offered. From 1859-65 was teacher at the Royal Music School. From 1865-67 he was director at the Royal Opera. In 1867 he was appointed professor of counterpoint and organ playing in the new Royal Music High School at the same place. His works are numerous, and in every form, from opera, down to the most humble pianoforte sketch; but all are marked by profound learning, deep thought and a poetic spirit. His opera "The Seven Ravens," met with immediate and flattering success. Rheinberger is regarded by many as the most learned contrapuntist in all Germany, and great hopes and expectations are entertained regarding him, as well as prophecies of a most brilliant future.

HERMANN SCHOLTZ.

The materials for a biography of this talented young man, even in brief, are very limited. It is known that at the opening of the Royal Music School in Munich, in the year 1867, he applied, and was admitted as a pupil, studying composition under Rheinberger and piano playing under Büelow. He made the most rapid and extraordinary progress, and at the present time his ability is rewarded and recognized by his appointment as professor of pianoforte playing in that institution. His already numerous works (mostly for piano) have rapidly gained popularity in Europe and America, and to-day he occupies, while still a young man, a most enviable position in the musical world.

Musical Works in the Boston Public Library.

[From the Quarterly Bulletin, Jan. 1876.]

GENERAL HISTORIES.—Nothing in English has yet been written so comprehensive in plan as the works of Burney and of Hawkins, which were published as rivals in 1776. Both are prolix and dry, but, on

the whole, that of Burney [4041.6] is the most useful, and, as well as the history by Hawkins [4042.4], is valuable for reference. Busby's history [4042.13] is a condensation of these two works. The smaller works of Stafford [830.57] and Hogarth [209.9] are also derived mainly from these authorities, but carried down to 1830. Chappell's history [4044.52], of which one volume only has appeared, goes down to the fall of the Roman Empire. The second will treat of the Middle Ages, and is to be continued by Rimbault. The history by Ritter [4048.55 and 209.22] is brief and elementary, and Bird's "Gleanings" [8049.13 and 209.3] is a compilation of musical scraps. Hullah's history [8053.11] is devoted to modern music, as are also his "Lectures" [8053.10]. Schlüter's "History" [4048.22] is concise and brought down to the present day.

Fétis, one of the most prolific writers of the present time, has died, without completing his valuable "Histoire Générale de la Musique" [8053.12], of which three volumes have appeared, treating of the music of the Egyptians, Assyrians, Hebrews, Arabs, Indians, Persians, Turks, Greeks, Romans and Etruscans. This is the latest general history of so large a scope, and is profusely and admirably illustrated. A fourth volume is announced.

The histories in German are numerous and most valuable. That of Ambros [4045.13] is as yet incomplete, and in the first volume treats of the uncivilized and half civilized races and the ancients. Vol. 2 includes the early Christian music and that of the Troubadours. Vol. 3 covers the time from the Renaissance to Palestrina. His "Bilder aus dem Musikleben der Gegenwart" [8045.17] is on the present condition of musical culture. Brendel's "Geschichte der Musik" [4045.10] concerns Italy, Germany and France, from the early Christian times. On the music of the present day, see his "Musik der Gegenwart" [8045.5]. Other general histories are those by Reissmann [8045.23]; Forkel [4041.9]; Lafage, "Histoire Générale de la Musique et de la Danse" [4057.10]. Among those treating of the present day may be mentioned the works of Kieselwetter [4052.19]; Marx [4042.15]; and Stoeppel [4052.50].

On the music of the Ancients, see the works of Burney [4042.20]; Weitzmann (on the Greeks) [4052.15]; Gevaert [4042.58]; Engel (Assyrians, Egyptians and Hebrews) [4045.56]; Bontempi (Greeks) [4041.1]; Lloyd's "Age of Pericles," Vol. 2 [2962.11]; Nolan [4052.4]; Kieselwetter (Christian era to the present time) [4062.19]; Clément, "Histoire Générale de la Musique Religieuse" [8045.3]; Sacche, "Antica musica dei Greci" [4049.40].

PERIODICALS.—The musical history of the present century, and of the period immediately preceding, is to be found largely in the biographies of the various composers of the time, and, especially for the later years, in the numerous and daily increasing periodical works, the full indexes to which, particularly of the German, French and English periodicals, refer the reader to a very complete outline of all the principal events and productions of the musical history of this period. Especially valuable is the "Allgemeine Musikalische Zeitung," Leipzig [4054.1], which, beginning in 1798, completed its fiftieth volume in 1848, and was then continued by the "Neue Zeitschrift für Musik" [4043.1], giving together a complete chronicle of musical history during the whole of this century to the present day. See also the "Cæcilia" [4058.1], the "Berliner Allgemeine Musikalische Zeitung" [4053.8], edited by Marx; Koch's "Journal der Tonkunst" [4059.11]; and Eck's "Tagebuch" 1780-1837 [4058.2]. In French, see the "Revue et Gazette Musicale" [8050.5], which covers the last forty-three years and affords a good synopsis of French musical history of the present time. See also Scudo's "Année Musicale" [4059.10]. The volumes of the "London Musical World" (not in this library) are a most valuable chronicle of English musical history of this century. See also the London Musical Times [8055.10]; and the Quarterly Musical Magazine, from 1818 to 1828 [4045.14]; and, for later years, the "Orchestra" [8050.8]. Of American Periodicals, Dwight's "Journal of Music" [5170.1] has now maintained its existence through a number of years, and besides its record of musical history during this time, offers a great number of carefully selected biographical, theoretical and critical articles from foreign periodicals. Besides this are the "Boston Musical Times" [5240a.6]; the "Orpheus" (N. Y.) [5240a.5]; "Vox Humana" [8049.59]; "Boston Musical Magazine" (1839-42) [8046.10].

SPECIAL HISTORIES.—Desarbres, "Deux Siècles à

l'Opéra, 1669-1868 [8049.25]; Fink, "Geschichte der Oper" [4056.12]; Edwards, "History of the Opera" [8049.19]; Hood, "Music in New England" [4019.5]; Dunlap, "American Theatre" [4401.17]; Daly, "When was the Drama introduced in America?" [4404.19]; Chouquet, "La Musique Dramatique en France" [4045.5]; Winterfeld's "Evangélique Kirchengesang" [4052.5]; Hogarth's "Musical Drama" [4047.25]; Wasielewsky, "Die Violone und ihre Meister" [8043.6]; "The New Opera," a description of the new building in Paris, with a historical sketch of the opera, containing a list of all the works performed there since 1669 [2639.12]; Nutter, "Le nouvel Opéra," descriptive of the new edifice [2339.59]; Pech, "Synopsis of Piano Literature" [8042.60]; Clément, "Les Musiciens Célèbres du 16me Siècle" [8045.4]; Berlioz, "Modern Instrumentation" [4042.2]; Blaze, "L'Opéra Italien," 1548-1856 [8043.13].

HISTORIES OF INSTRUMENTS.—Organ. The history by E. J. Hopkins [204.3 and 8053.4] is the most recent and the best. See also Heurn "De Orgelmaaker" [4056.6]. *Piano-forte*. Rimbault's elaborate work [4041.50] is the latest and best book. See also Paul, "Geschichte des Claviers" (1868) [4057.21]. *Violin*. Sandys, (1864) [4056.26]; Hart, (1875) [4042.59], both elaborate; Otto [8045.50]; Pearce, concise [8049.51]; Regli, "Storia del Violino in Piemonte" [4056.27]. *Bells*. Gatty, "The Bell, its Origin, History and Uses" [6238.12]; "Early Bells of Massachusetts" [2355.53]. See also the "Description of the Musical Instruments in the South Kensington Museum," by Carl Engel [4044.53].

THEORETICAL WORKS.—The library of the late M. de Koudelka, received in 1858 as a part of the gift of Mr. Bates, with the additions that have been made to it, offers to the musical student a rare collection of the works of the older theorists, and it is to them, rather than to the amateur that the musical collection of this library will be of interest. It contains many of the most valuable treatises by the most learned authors of the fifteenth and sixteenth centuries, of which the titles and shelf numbers will be found in the "Index," pp. 557-559, which should be carefully examined by the professional student of music, as well as the additional titles given on page 429 of the "Supplement."

The later historical and theoretical writers are also well represented here. Among them will be found the works of Albrechtsberger [4012.3]; Adlung [4059.8]; Bach (C. P. E.) [8051.6]; Burney [4012.20]; Fux [4040.13]; Gerber [4040.22.24]; Forkel [4053.20]; Jones [4052.41]; Hiller [4047.27]; Hawkins [4042.4]; Laborde [4044.9]; J. G. L. Mozart [4046.2]; Martini [4041.8]; Rousseau [4036.7]; Schiele [4059.2]; Schubart [4053.11]; Tartini [4055.1]; Ambros [4045.13]; Bellermaun [4052.23]; Brendel [4045.10]; Coussemaeker [4057.16]; Chrysander [4047.38]; Dehn [4057.4]; Driberg [4052.12]; Fétis [8050a.1]; Hauptmann [8055.5]; Hand [4049.9]; Helmholtz [4045.57]; Kiesewetter [4052.18]; Lobe [4042.9]; Marx [4042.6; 4042.15.23]; Riehl [4046.42]; Rochlitz [8058.5]; Reissmann [8045.28]; Schumann [8045.1]; Winterfeld [4046.14].

DICTIONARIES.—Among these, may be mentioned the following. In *English*, the dictionaries of Pilkington (4049.2); Hiles (8049.38); Warner (204.4); Adams (4036.4); Hamilton (4036.3) (the last three of musical terms); Moore's "Encyclopedia of Music" (8043.37). In *French*, Rousseau's "Dictionnaire de Musique" (4046.7); Framéry (4042.28); Brossard (4040.20). In *German*, Schilling, "Universal Lexicon der Tonkunst" (4040.23); Walther, "Musikalisches Lexicon" (4040.27); Koch (4045.18); Gatty (4040.26); Gassner, "Universal Lexicon der Tonkunst," 1849 (4042.26).

BIOGRAPHIES.—Bach, C. P. E. Nohl (4048.18); Bitter (8045.21).

Bach, J. S. Spitta's life (4045.58); Hilgenfeldt (4042.24). See also Crowest (4048.54) and Rimbault (4040.52) for sketch and portrait; and Forkel's Life (4046.13), which has been translated into English. See also an excellent biographical article in the *Galaxy* for March, 1874 (7365.2,17).

Balfe, M. W. Life by Kenney (4042.54).

Beethoven.—The latest life is by A. W. Thayer (4047.39), of which two volumes only are as yet published, in German. Others are those by Lenz (4056.21; also, 4046.9); Schindler, German (543.3; 4046.8); Moscheles (8041.24); Oulibicheff (4044.54); Marx (4044.55); Nohl (8045.25); Audley (4047.41) (in French). See also Wagner's essay, translated by Parsons (4047.50); Crowest's "Great Tone Poets" (4048.54); and especially the interesting vol-

umes of Beethoven's "Letters," edited by Nohl (in German) (4895.1, English translation by Lady Wallace (4047.40); "Beethoven ein dramatisches Charakterbild" (4876.10); Sargent's "Bronze Beethoven" (746a.2). See also the Thematic Catalogues of his works (8044.12; 4046.36). A portrait will be found in Rimbault's Gallery of Great Composers (4040.52). An interesting article on Beethoven and his biographies is in the British Quarterly Review for January, 1872 (3173.1); another by Haweis, in the Contemporary Review, Vol. 2 (7321.1). See also the article in the third volume of the Encyclopedia Britannica, by Haefter. Of the lives, Schindler's, though very unsatisfactory, is the best for popular use, to the English translation of which, valuable additions were made by Moscheles (545.3). Thayer's, based on recent researches, is the most reliable authority. An interesting biographical article in the Edinburgh Review for October, 1873; also in Living Age, No. 1537. Grillparzer, in the eighth volume of his works, gives some interesting "Erinnerungen" (2909.65). See also "Beethoven, eine Kunststudie," by Lenz (4046.9).

Bellini, V. Life, by Pougin (4059.23); Riehl's "Musikalische Charakterköpfe" (4046.42).

Berlioz, H. See Reyers's "Notes de Musique" for a sketch of his life (4048.63).

Cherubini. Memorials, by Bellasis (4045.6); Article by F. Hiller, from Macmillan's Magazine, in Living Age, No. 1627.

Chickering, Jonas. (514.24); (4449.74).

Chopin, F. Life by Liszt (551.2.4); 4048.57; Atlantic Monthly for April, 1873. See also George Sand's "Lucrèce Floriani" (2679.73); also an article in the Contemporary Review, Vol. 2, by Haweis (7321.3).

Erard, S. Life, by Brightwell (551.7).

Gabriel. Life, by Winterfeld (4046.14), giving a history of church music in the sixteenth and seventeenth centuries.

Gluck. Life by Schmid (4046.15); Leblond (4046.16); Desnoireterres, "Gluck et Piccini" (4045.50); "Ritter Gluck und seine Werke," in German by Seigmeier, from the French of Arnauld (4046.16). Schmid's, published in 1854, is the most extensive, and the leading authority.

Halévy, L. "Vie et Œuvres" (8043.41).

Handel. The standard lives are those by Schoelcher (545.2; 4046.30), which is in English, and contains a Handel bibliography; and Chrysander's (4047.38), which is the best. For younger readers are those in "Biographies of Eminent Men" (839.6, vol. 3); and Edgar (548.13 and 549.30). See also British Quarterly Review, for July, 1862 (3173.1 and 7310.50); Ramsay's "Genius of Handel" (4046.31); Meyer (4049.17); Gervinus, "Handel and Shakespeare" (8045.23); Townsend's "Visit of Handel to Dublin" (8046.2); Harper's Monthly, Vol. 15 (5210.12); Haweis, "Music and Morals" (8049.32); also Mainwaring's "Memoirs of Handel" (1760) (4048.12), and Chorley's article in the Edinburgh Review for July, 1857 (7214.1).

Haydn. Carpani, "Life of Haydn," English (545.19.20); Italian, "Su la vita e le opere di G. Haydn" (4044.2), is full of details furnished by Haydn himself; Bombet (A.216.3); Foa, "Boy artists" (1599.1). See also Crowest's "Great Tone Poets" (4048.54); "Musical Anecdotes" (8049.21); Nohl's "Letters of Distinguished Musicians" (4048.15); Catholic World for Nov., 1869 (7472.1).

Lasso (or de Lattre), O. Mathieu (4045.2); Delmotte (4045.3); Dehn (4045.4).

Lind, Jenny. Clayton's "Queens of Song" (591.2); H. T. Tuckerman (547.3); Biographical notices (4847.6).

Malibran. Life, by the Countess Merlin (615.10).

Meyerbeer. Life, by Mendel (4752.29); "Galerie des Contemporains Illustres" (6249a.1.3).

Mendelssohn. The life by Lampadius (4049.10) is the best, and one of the most charming musical biographies; to the English translation, by Gage (8040.20), are added supplementary sketches by others. Benedict's life (545.4) is brief and popular. See also the "Reminiscences" by Elise Polko (1587.2; in German, 4847.14); "Recollections" by Devrient (in English, 8045.20; in German, 8048.4); Ferdinand Hiller's "Letters and Recollections" (4048.28); also a sketch by La Mara (8048.3). His life is, however, best read in his own delightful "Letters from 1833-47" (669.20; 4046.43; in German, 1032.11 and 4048.13; in French, 8049.34); and in the "Letters from Italy and Switzerland" (669.19). Miss Sheppard's "Charles Auchester" (802.39) introduces him as its hero under the name

of Seraphael, with Joachim, Jenny Lind and Sterndale Bennett, under the names of Aronach, Julia Bennett and Starwood Burney. It is one of the most fascinating of art novels. See also "Goethe and Mendelssohn" (2849.63), on their personal relations, by Dr. Carl Mendelssohn Bartholdy.

Moscheles. Life, by his widow (2849.58; see also (4049.66).

Mozart. The leading lives are that by Nissen, who married his widow (4044.3 and 4046.3); Jahn's excellent life (in German) (4046.4); Oulibicheff (4046.6); Schlichtgeroll (545.19.20; in French, 1067.18); Bombet (A.216.3); Holmes (545.21). His "Letters" from 1769 to 1791 are of great interest (4046.41). See also Crowest (4048.54); "Ergebnisse über die Echtheit des Requiems" (4046.5); "Chronological Thematic Catalogue" (8053.13); Portrait in Rimbault's Gallery (4040.52); Rau's "Mozart," an interesting art novel (764.20; 2023.3). Wurzbach's "Mozart Buch" (8048.5) is a good bibliography of everything connected with Mozart. Schizzi, "Elogio storico di Mozart" (4046.2).

Palatrina. "Leben" by Baini (4045.5; 8045.11; in Italian, 4741.5).

Picini, N. "Notice sur la Vie et les Œuvres de Nicolas Piccini," by Ginguéné (4046.18); Desnoireterres, "Gluck et Piccini" (4045.50).

Parcell. Life, by Novello (440.1).

Rossini. Life, by Edwards (1509.2 and 8041.63); by Wendt, in German (8049.17); Azevedo (8040.22).

Schubert. Life, by Kreissle von Hellborn (8045.26); by Austin (1528.8). Article in Contemporary Review, Vol. 2, by Haweis (7321.3).

Schumann. Life, by Wasilewski (4047.28); in German (8045.19). Collected writings in German (8045.1). See also "Wagner and the Music of the Future" (4048.59), by Hueffer.

Spontini. Raoul-Rochette, "Notice sur la Vie et les Œuvres de M. Spontini" (8042.32).

Vogler, G. J. "Biographie," by Fröhlich (4046.20).

Weber, C. M. von. Life, by M. M. Von Weber; translated by Simpson (4046.39).

Wagner. Life (8049a.50); see also Raff (8049.14); Gasparini (8043.38); Hueffer, "Wagner and the Music of the Future" (4048.59); Müller (8045.16); "Art Life and Theories," translated by Burlingame (4048.62). In all modern periodicals will be found discussions on Wagner and his music. In his writings his own theories will be found, forcibly and elegantly expressed. Burlingame's translation will give a fair idea of them. Schuré, in his "Drame Musicale" (4045.61), devotes the second volume entirely to Wagner, and it is the latest work on the subject (1875), strongly defending Wagner's views. There are short biographical sketches in the works of Rimbault and Tylor, and an article in Scribner's Monthly for November, 1874 (7392.2).

BIOGRAPHICAL DICTIONARIES.—The leading biographical dictionaries are, in French, Fétis's "Biographie Universelle des Musiciens" (4040.21), comprehensive and reliable; its articles are both biographical and critical, and give full bibliographical information of the titles and dates of the works of the various composers. In German, Gerber, "Historisch-biographisches Lexicon der Tonkünstler" (4040.22.24), a work of the highest authority; Neumann, "Componisten der neueren Zeit" (4086.12); in English, the Dictionaries, by Kelly (4046.32); Bingley (8045.22), covering the last three centuries; Moore's "Encyclopædia," an American compilation of recent date, and worth referring to for matters relating to late years. See also the bibliographies (2170.21.30); (4040.21); (6172.1); (6176.5), and the books, in part biographical and partly critical, by Riehl (4046.42); Keddie (4048.60); Tylor (4048.58) and Rimbault (4040.52). The last-named work gives brief biographies of the great composers from Bach to Wagner, with admirably engraved portraits of each. See also Crowest's "Great Tone Poets" (4048.54; short memoirs of the greater musical composers, from the time of Bach to Schumann).

WORKS OF FICTION.—The best are George Sand's "Consuelo" (473.15; 476.6; 6676.16), and the sequel to it, "The Countess of Rudolstadt" (473.15.21), illustrating musical life in Italy and Germany in the time of Haydn. Hans Andersen's "Improvisatore" (766.9; 1502.10; 2909.51; in German, 4379a.8) treats also of Italian life. Miss Sheppard's "Charles Auchester" (802.39) is a German story in the time of Mendelssohn, who is supposed to be described as the hero of the book. See also, by the same author, "Counterparts" (502.7; 502.17) and

"Rumour" [492.29]. "Lucrezia Floriani," by George Sand [2679.73], and Miss Brewster's "Saint Martin's Summer" [810.49] are both of Italian life. "Mozart" [764.20 and 2023.3], by Heribert Rau, is an interesting art novel, as is also "Alceste" [1769.5], in which Gluck and Faustina Hæse are among the characters. "St. Olave's," by Eliza Tabor [492.20], is a well written tale of the musical life of an English cathedral town.

MISCELLANEOUS.—Chorley, H. F., "Music and Manners in France and Germany" [4048.17]; "Modern German Music" [209.5]; Haweis, "Music and Morals" [8449.32]; Elise Polko's "Musical Sketches" [865.11], fanciful stories on which little dependence can be placed, as to facts; Clayton's "Queens of Song" [591.2]; Hogarth, "Memoirs of the Opera in France" [909.19]; Hogarth, "Musical History" [209.9]; Keddle's "Musical Composers" [4048.60]; Tylter, "Musical Composers" [4048.58]; Deldevez, "Curiosités Musicales" [4043.54]; Lord Mount Edgumbe's "Musical Reminiscences" [4048.61]; containing an account of the Italian Opera in England from 1773; Reyers's "Notes de Musique," sketches of the music of the present day [4048.63]. The autobiography of H. F. Chorley [2449.69] and his other works before mentioned, are full of interesting matter concerning the musical history and men of our own time, written by the foremost of recent English writers on music; "Musical Recollections of the Last Half Century," [4045.51]; "The Music of the Future" [4048.59]; Engel, "Musical Instruments" [4048.67], an illustrated hand-book to the collections of the South Kensington Museum; Frank Moore, "Songs and Ballads of the American Revolution" [314.20]; "Rebel Rhymes and Rhapsodies" [309.20]; "Songs of the Soldiers, 1864" [1309.24]; Doran, "Their Majesties' Servants" [352.2]; Burgh, "Anecdotes of Music" [209.8]; Gardiner, "Music and Friends" [204.7]; "Music of Nature" [204.6; 8045.2]. The abridgments of specifications of patents relating to music and musical instruments in Great Britain 1694-1866 will be found in the Patent room.

Music.—The Library is still almost entirely deficient in the works of the English madrigalists; the German sacred music of the 16th-18th centuries; the operas of the Neapolitan, French, German and English masters of the 17th and 18th centuries. It has no scores whatever, with very few exceptions, mostly such as are contained in collections, such as the publications of the "Bach-Gesellschaft" [8050a.2]. Nor does it possess, in any form, the complete works of any of the great masters, and can offer to its readers only a meagre collection of the ordinary editions of the best-known instrumental and vocal compositions, symphonies, concertos, operas, oratorios, cantatas, songs, etc., which it is not worth while to enumerate here, but which can be easily found in the Card Catalogue under the names of the composers.

A brief enumeration of a few of the best instruction books may, however, be of service to some readers, who are referred to the following:—

Pianoforte.—Lebert [8050.55]; Knorr [8050.21]; Petersilea [8050.19]; Cramer [8050.58]; Berger [8050.59]; Czerny [8050.62]; Bertini [8050.1; 8051.12, 13]; Hünten [8051.15]; Richardson [8051.25]; Plaidy [8051.30].

Organ.—Schneider [8052.18]; Zundel [4055.50; 8052.19]; Batiste [8052.10]; Gebhardt [8052.15]; Rinck [8050.57]; Clarke (reed organ) [8052.17]; Buxtehude [8052.50]; Nicholson [8057.5].

Melodeon.—Gurney [8052.25]; Clarke [8052.17]; Green [8052.30]; White [8052.31, 32].

Violin.—Campagnoli 8051.67; Mazas 8051.70; Spohr 8051.71; Fessenden 8051.77; May 8051.73; "Violin Made Easy" 8051.82; Woodbury 8051.86.

Violoncello.—Romberg 8051.88.

Harmony.—Catel 204.1; Johnson 204.30; Parker 204.31; Geyer 8055.1; Weber 8055.4; Hauptmann 8055.5; Ouseley 4044.58; 8041.37.

Singing.—Osgood 201.1; Gaertner 8051.28; Silcher 8052.4; Fétis 8052.3; Concone 8040.58; 8048.50.

Many others will be found in the Card Catalogue, under the name of the instrument, and of the author.

MANUSCRIPT MUSIC.—A curious and valuable collection is that in manuscript, made by the late Professor Dehn, of Leipzig, "Practische Musik-Werke hervorragender Componisten des XVI-XVIII Jahrhunderts, Berlin, 1858." 28 volumes, 4* 4051.14. These volumes contain rare and valuable selections from the compositions, to a great extent

unpublished, of the following composers: Anerio, Bixi, Cherubini, Colonna, Clari, Caldara, Leo, Durante, Legrenzi, Marcello, Lotti, Festa, Palestrina, Gesualdo, Marenzio, Monteverde, Perti, Stefani, Scarlatti, Alessandro Stradella, Carapella, Morales, Orlando di Lasso, Gabrieli, Giovanelli, Hammer-schmidt, Schütz, Bruhns, Hæse, Stobæus, Eccardus, Simonelli, Rosenmüller, Pistocchi, Porta, Vittoria, Dés Buissons, Prenner, Pitoni, Predieri, Porpora, Bertali, Stölzel, Salieri, Döhlhoff, Jomelli, Haydn, Zelenka, Bortniansky, Rovetta, Bach, Handel, Gasparini, Heredia, Fioroni, Sarti, Bertoni, Casali, Zachau, Conti, Cafaro, Gassmann, Martini, Mattei, Valotti, Fux, Kirnberger, Allegri, Mozart, Pergolesi and Josquin.

There are masses, motettes, madrigals, psalms, canzoni, songs, both sacred and secular, generally for four voices, with instrumental accompaniment, giving good specimens of the vocal works of the masters named as well as of the music of the period in which they flourished.

Mr. Paine's Symphony.—A Technical Analysis.

"One of our resident musicians," who has had access to the score (Mr. Geo. L. Osgood, a friend and neighbor of the young composer), contributes the following analysis of the new Symphony to the Transcript.

The symphony starts with an allegro con brio in a unison attack of C, excepting trombones, by the full orchestra, and at the second measure plunges into a bold, vigorous and dramatic motive in C-minor, which at once promises a movement of vital strength. From the outset we are borne along on the sweeping polyphonic bass, that inevitable sign of technical power, and the forward rush of the whole string band, who have, at first, the working out of the principal theme, to meet the rapidly varying scintillations of tone-color, thrown out at every point by the wind band. We are instantly conscious of being in the presence of a genuine musical nature. At the eighteenth bar or thereabouts, the strings, in pursuing their first theme, strike into a bright measure of tenuto in B natural, the rhythm being maintained by the wind instruments. This effect is, a moment after, repeated; then follows a sudden lull to pianissimo, then a quick and extremely effective crescendo on the dominant 6-4 of C-minor, succeeded by a diminished modulation to the dominant, dying away to a pianissimo, where, over the tremolando of the violins, and an alternative pizzicato and arco of the violas and basses, still working out their original theme, appears a charming bit of solo for the cellos and solo bassoon. The oboe shortly joins them, and later the flutes and clarinets, which answer and reanswer among each other; all this above the still onward rushing of the first theme by the string band. This feature develops itself gracefully, and ends in a short flute phrase, which forms the final cadence of the first theme and the introductory to the second.

The character of the second theme is in marked contrast to that of the first. It is in the relative E-flat major and of bright and happy nature. Its entrance is characterized by an organ effect from the wind band and the tenuto chords of the clarinets and bassoons. Shortly after the appearance of the second theme we encounter a lovely bit of orchestration, a marked motive in reiterated notes for horns and bassoons against a pizzicato of the strings, closely followed by the wind and strings in unison, and culminating in a powerful climax, from which there is a modulation to the same theme and rhythm in another key. This motive, introduced by the horns, is used with varied thematic treatment till the repeat of the first part. Following the repeat, the modulatory part opens in a long pianissimo chord, upon which a melodic phrase is introduced by the wooden wind instruments, being a reminiscence of the reiterated notes which play so important a role in the close of the first part. Here we have a charming syncopated morceau by the flutes, clarinets and bassoons, accompanied by the strings. The wooden wind instruments supply the rhythm, while the strings have the figure, wind and strings answering each other. The whole ends on a hold in pianissimo by the strings, over which the wind instruments, in their turn, continue the figure in answering cadences; then, after lovely harmonic sequences of the strings over a hold in the bass and through the dominant seventh and ninth chords, the second theme returns in F. A few measures later there is a fine effect between violas and wind in octave, the clarinets giving an harmonic note over the running of the cellos and basses. Then follows another choice bit of melody worked up by the whole orchestra,—previous to a series of effects in ascending, diminished chords, skilful reminiscences of the leading theme in the double basses, like a recitative, and equally skilful reminiscences of the second theme among the wind instruments. This same treatment is repeated on an upward harmonic sequence, and in the part introductory to the leading theme we have one of the most striking and impressive portions of the whole movement. The scoring is simply that of a master. The figure is kept up by the violins, violas and cellos, while the strength of the rhythm is given to the wooden wind instruments. The horns and bassoons come in on half-beats of the measure, holding their notes as they come in and lending a general accent to the whole. The trombones follow at the beginning of every measure and produce a delightful choral effect; the scoring is individual in all its parts, even to the kettle drums aiding the basses. This is the end of the modulatory portion. Then, in due form, comes the main repetition of the first part, with

important modifications; the transition of the first theme to the second, then the second theme, before in E-flat, entering in bright C-major; the same horn effects, before in E-major, now in B-major, after an enharmonic change, etc. Finally comes the coda, preceded by a series of fine descending diminished chords. The part of the coda preceding the first theme, with its rushing bass and continuity of thematic development, its vigorous and clear modulation, unmistakably reminds one of Beethoven. The entire first movement is distinguished by its bold vigor and manly strength, by its clearness of treatment and breadth of form.

The scherzo follows in C-major. It is jocose and humorous. Its playfulness is painted in a sprightly, lively vein, beginning with the strings in softest staccato, colored by melodic touches of the wind instruments, the strings carrying out the figure. The movement is worked out with brilliancy. One passage is exceedingly effective. It is the modulatory part previous to the reentrance of the leading theme, where a climax is reached through upward progressions, the wooden wind instruments in responding imitation of the strings—the basses here unusually fine and telling—then with a leap into the rollicking, jolly scherzo theme again. Another effective portion is where, at the end of the first part, the horn holds over into the second part, and the clarinet follows with an exquisite melody in F. This is worked out by the whole orchestra, the melody being afterward taken up by the cellos and oboes, then, returning to the clarinet, is chased around among the various instruments in interesting fragments. At the end of the closing cadence of the clarinet solo, the horn, in softest tone, again holds over to the first theme.

The introduction here is beautiful, its crescendo very telling. The coda is strangely effective in its alternate use of wind and brass, and the close is brilliant and modern.

The adagio in A-flat is sweet and full of pathos, beginning with a cello solo on the A string. There is a strange attractiveness in the third and fourth notes of the cello solo, the interval from D to B-flat over a diminished chord. The modulations of the adagio are quiet but rich and beautiful. The transition to the second theme in F-minor begins with a long F from the horn, beautified by the tender response of the strings. The horn pursues the melody and the ear is gratified by the open tones peculiar to the horn in F.

The adagio then wanders off into remote and strange harmonies leading to the second theme, which enters, with a rushing bass, in the form of a climax, to return to the dreamy sweetness of the first theme. At the close are beautiful effects between the wooden wind instruments and horns, followed by the strings, ending in a prolonged pianissimo.

The adagio is strikingly original and the better acquainted we become with it, through careful study of the score, and an additional hearing at the rehearsal, so much the more warmly does it glow with the sacred fire of genius. We can say from personal knowledge that the adagio, both in composition and scoring, was a feat of astonishing rapidity and in inspiration uninterrupted in its flow from beginning to end.

The final movement, the allegro vivace, opens with a bold theme by the brass, wind and strings, which continues vigorously to the transition to the second theme. We notice here, as in many other places of the symphony, a fondness for pizzicato effect of the strings against light touches of the wind instruments. A reminiscence of the adagio falls upon the ear, though belonging to the vigorous working out of the second theme. A lovely passage is that where the tremolo of the violins over the cello in softest arpeggio leads to the fugal imitations on the leading motive of the movement. Another striking passage is a long episode where the wind instruments have cantabile phrases which die away and leave the strings and drums pianissimo. This is a moment of repose before the grand climax leading into the repetition of the first theme. Throughout this, much excitement and expectancy are aroused. Then follows the modified repetition of the first part, and the coda, the whole ending on a magnificent plagal cadence of twenty measures.

The symphony as a whole holds the attention from the beginning to the end. It is fresh, vigorous and self-consistent, and full of beautiful life. Of the four movements, the adagio is the most attractive. It is perfect in its form, and beautifully scored. There is a certain pose about it that satisfies. Its architectural design and detail harmonize. It is a love poem running over with happiness, tender, sweet and of exquisite refinement. The instrumentation of the whole work is masterly, and one is impressed with the wonderful command of the infinite details of composition which Mr. Paine possesses.

Then, too, there is an easy, uninterrupted flow of melody throughout, and there is a unity in it all that is soothing to the lover of legitimate musical effect in contrast to the physical and feverish excitement which much of our modern music produces.

Dwight's Journal of Music.

BOSTON, FEB. 5, 1876.

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Concert Review.

The past month has been remarkably rich in matter for musical instruction and enjoyment. It is no easy task to arrange in the memory and say a fitting word of each of the many concerts in so brief a space as we have at command. First we must go back to

DR. HANS VON BUELOW.

Six concerts in one week! And with the aid of the Boston Philharmonic Club and charming singers.

These concerts were full of interest, the programmes being made up of choicest treasures from the well known masters, besides a great variety of new things which piqued curiosity, to say the least, and showed how wide and catholic the range of this most masterly interpreter.

There were two drawbacks, however, from the complete success of these rare concerts. In the first place they came too near together,—every evening in the week; few could attend them all; the most *fanatic* of musical Athenians cannot be listening to music all the time; and they who heard the six must have a somewhat mixed and vague impression left of some of them,—such at least is our experience. In the next place they were given in far too large a place:—Chamber music in the vast Music Hall! Could we have heard some of those fine things in a proper Chamber concert hall, we should have been much more penetrated with their spirit. —Of the programmes, the first, Monday, Jan. 10, and the last, Saturday matinée, a repetition of it in the main features, were decidedly the best. The first was as follows:

1. Quartet for Strings, in G major, op. 54, No. 1.
J. Haydn
Allegro con brio—Allegretto—Menuetto—Finale.
Messrs. B. & F. Listemann, E. Gramm,
A. Hartdegen.
2. "La Rosa," Romanza.....Spohr
Miss Lizzie Cronyn.
3. Concerto in the Italian Style.....J. S. Bach
Dr. Hans von Buelow.
4. Sonata Appassionata, F minor, op. 57. Beethoven
Dr. Hans von Buelow.
5. Songs,
(a. "La Primavera".....Mercadante
(b. "Thou'rt like unto a flower," Rubinstein
Miss Lizzie Cronyn.
6. Quintet for Piano and Strings, in E flat, op. 44.
R. Schumann
Allegro brillante—In Modo d'una Marcia—Scherzo—
Allegro ma non troppo.

The Haydn Quartet—at least for those who sat near enough—was an exquisite gem of genial, graceful, happy and spontaneous invention, treated with consummate art; and the interpretation was as fine and true as one could reasonably wish. Far too seldom do we hear such things of late!—In the great Schumann Quintet,—one of the masterworks of genius that will certainly endure—the Listemann party also played admirably, while the pianoforte part of course was brought out to perfection; nothing of force, fire, delicacy, clear outline being wanting. Von Buelow's two solos were well contrasted. The Italian Concerto of Bach, if not one of his greatest or most genial works, is characteristic of a period; and it is by no means dry in the hands of this interpreter. How finely significant his phrasing of the slow movement, and what vitality of accent lit up the seemingly level stretches of the finale with meaning!

His rendering of the Beethoven Sonata was to our mind the most memorable among all his achievements of that week. We have heard nothing like it. It was indeed *appassionata*; and it was as full of beauty as of fire; it carried you away with it, and made you feel that life is worth the while when you can sometimes live it so far within this magic, yet most real element of tones.

In Miss CRONYN a fresh and beautiful surprise awaited us. All were charmed by the modest, unsophisticated, youthful, musically absorbed face and manner—the virginal, pure, sweet, sensitive quality of voice, so evenly developed, and so justly trained that art concealed itself,—and by the fervent and yet chaste expression with which she sang songs, not of great pretension, but artistic, and well suited to her. But in her way of singing them there was the charm both of fresh bloom and of ripeness, and it implied the faculty to do much more. Then, with all that simplicity and purity, the tones assumed the warmer tints of feeling where the song required. In Rubinstein's setting of the favorite text: "Du bist wie eine Blume," this quality woke so much sympathy, that she had to repeat it. Von Buelow himself played her accompani-

ments, and with the protecting, tender appreciativeness of one pleased to show how pure a pearl he had found.

Tuesday Evening, Jan. 11.

- Quartet for Piano and Strings, G minor, No. 1.
W. A. Mozart
Allegro—Andante—Rondo.
Wiener Faschingschwank.....Robert Schumann
Five Fancy Pieces, opus 26.
Allegro—Romanza—Scherzino—Intermezzo—Finale.
Dr. Hans von Buelow.
Adagio con Variazioni, opus 34.....L. v. Beethoven
Grand Quintet, Piano and Strings, A minor, Op. 107.
Raff
Allegro mosso assai—Allegro vivace quasi presto.
Andante quasi Larghetto mosso—Allegro brioso
patetico.

Interspersed among these were some choice song selections by Miss Cronyn:—*Voi che sapete*, exquisitely rendered (only young Cherubino could not be so innocent!); a hymn to the Virgin by Gordigiani; and two quite fresh contributions from the Beethoven volume, and very tuneful ones: *La Partenza*, and *L'Amante impaziente* (from op. 82), the latter showing our Master in the new character of an Italian buffo writer; its quaint humor caused its repetition. The young singer only gained in favor.

The Philharmonic party again distinguished themselves by a clear and fine performance of one of the best of Mozart's quartets, refreshing in these times to hear. In Schumann's "Viennese Carnival Pranks," Dr. von Buelow had some of the hardest nuts to crack,—or rather, some of the most tangled wild briar hedges to get through; some of the most grotesque, bizarre, bewildering and difficult things that Schumann has given us; yet interesting and poetic. But he had penetrated, and he played them from the inside, losing himself in them, and making them as clear as probably they could be made. In beginning the Beethoven Adagio, he preluded, as he is fond of doing, with a snatch from something else,—this time from the better known *Fantasia* in the same key, F. To say that he played the slow *Cantabile* theme, and the variations in their well contrasted forms, including a Minuet and a March, in such a way as to bring out all their points and beauties unmistakably, is only to say that he was Von Buelow; but you thought of Beethoven. Of the Quintet by Raff we have not any very distinct impressions at this moment; it had all the peculiar Raff features, more marked for the time being than apt to haunt one afterwards. We do remember wondering what there was that could be called "patetico" in that last *Allegro con brio*. It was a pleasure here, as it is always where Von Buelow takes part in a concerted piece, to see how little he seeks to interpose himself between the other artists and the audience; he is one factor in the complete whole, one tone in the chord, one voice in the polyphonic movement.

Wednesday Evening, Jan. 12.

- Louis Spohr.
Grand Quintet for Piano and Strings. In D minor,
opus 130.
Allegro moderato—Scherzo—Adagio—Finale
[Vivace].
Schumann—Songs.
(a) "A Poet's Love." (b) "The Hat of Green."
(c) "Evening Song."
Mrs. H. M. Smith.
Beethoven. Sonata for Piano, Op. 31, No. 3, in E flat.
Allegro—Allegretto—Minuetto—Presto.
Hans von Buelow.
Johannes Brahms.
XXV Variations and Fugue on an air of
Handel's Opus 44.
Hans von Buelow.
Mendelssohn. Song, "A Spring Morning."
Mrs. H. M. Smith.
Joseph Rheinberger.
Quartet for Piano and Strings, Opus 28, in E flat.
Allegro non troppo—Adagio—Minuetto.

The Quintet by Spohr pleased by its even and melodious flow, its graceful elegance and finish; it was treated in the same careful, conscientious spirit by Von Buelow, although the piano part seemed thin and somewhat tame compared, say, with the Quintet by Schumann. From the Quartet by Rheinberger we had expected much, but did not find it very edifying. The Variations by Brahms were ingenious, skilful, tedious and uninteresting; Beethoven, to be sure, wrote *thirty-three* upon one theme, but then he was Beethoven. The purest satisfaction of the concert was found in the Beethoven Sonata, which was admirably interpreted. Mrs. SMITH's songs were well chosen, and well sung, albeit rather coldly.

Thursday Evening, Jan. 13.

- P. Tchaikowsky.
Quartet for Strings, in D major, Op. 11.
Moderato e semplice—Andante cantabile—Scherzo—Finale.
Messrs. B. & F. Listemann, E. Gramm, A.
Hartleben.
Meyerbeer—Lieti Signori, from "The Huguenots."
Miss Laura Schirmer.
J. S. Bach.
(a) Fantaisie Chromatique and Fugue.
(b) Gavotte in D minor.
G. Handel—Grand Suite in D minor.
Preludio e fuga—Allemande—Courante—Aria con
Variazioni—Presto.
Schubert—Songs.
(a) "Margaret at the Spinning Wheel."
(b) "Impatience."
Miss Laura Schirmer.
Camille Saint-Saëns.
Quintet for Piano and Strings, in A major, Op. 14.
Allegro moderato e maestoso—Andante sostenuto—
Presto—Allegro assai ma tranquillo.

The Quartet by Tchaikowsky is in some respects original, decidedly unconventional, bold, wild, wayward even; not much after the classical quartet type either in form or spirit. Yet there is delicate beauty in the Andante. The Russian looks out in the last two movements. We liked the piano Quintet of the Frenchman better; it is more clear, has more refinement, more unity of form and spirit, shows more of the classical culture, although it too is fantastical. Saint-Saëns keeps within the bounds of beauty. Both works were marvellously well played, so far as we could judge in that vast hall.—The whole space between these two specimens of the extreme modern tendency was occupied (besides songs) with a long stretch of Bach and Handel, which seemed to place them in the boldest possible relief,—long and admirable compositions for the piano alone, especially those of Bach,—and played with all significance of accent and of phrasing, as was to be expected from the conscientious master interpreter. We should have enjoyed these pieces better in some different connection.

The fifth was a "Mozart Night," all the instrumental pieces being from that wonderful and ever young composer, while the songs, charmingly sung by Miss Cronyn, were with a nice sense of fitness chosen from Beethoven ("Song of Penitence" and *La vita felice*). The Mozart selections were of the very best, including the once well known and most genial string Quartet in E-flat; the graceful Piano Sonata in F (*Allegro, Andante, Rondo*); a delicious Trio for Piano, violin and cello, in E major, which we think had not been heard here before; for other piano solos, the *Fantasia*, No. 3, in C minor, and a Minuet and Gigue; and finally the Quartet for Piano and strings, in G minor, No. 1, also not familiar. These things, exquisitely rendered as they were, would have been nectar and ambrosia in a small room and a less plethoric musical condition.

The Saturday Matinée, the most inspiring concert of them all, was in its three main features (for beginning, middle and end) identical with the first: the Haydn Quartet, the *Sonata Appassionata*, and the Schumann Quintet. Von Buelow also gave masterly readings from Chopin; Nocturne, op. 9, No. 3, to which he preluded with a snatch from another Nocturne; the Ballade, op. 23; and three Waltzes, op. 34. Miss Cronyn sang Spohr's Romance; "La Rosa," a Canzonetta from "Salvator Rosa," by Gomez; and a tasteful and expressive setting of "Du bist wie eine Blume," by Mes. C. F. Chickering.

Dr. von Buelow had reason to be satisfied with the conscientious and artistic co-operation of the Philharmonic Club, and we are told that he has so expressed himself quite warmly.

THE SIXTH HARVARD SYMPHONY CONCERT, owing chiefly to the attraction of the CECILIA, under Mr. LANG, had the largest audience of the season. The first part consisted of Beethoven's fourth Overture to "Fidelio," in E, which was satisfactorily rendered, and Gade's "Comala," a Cantata, composed to a text from Ossian. The music is Ossian-like, almost uniformly in a low and sombre tone, suggestive of a misty Northern sea-shore atmosphere, and of the shadowy forms of an old heroic, superstitious age. The performance was unequal; the male chorus

of bards and warriors commencing rather timidly, partly because the time was taken too slow, and partly because they were too weak in number and too widely set apart upon the platform. The weakness was felt more than once. But the soprano and alto portion of the chorus was altogether beautiful and telling; the chorus of virgins: "Oh, cease your song of triumph now," was a most sweet and touching lament. And we are sure, the two grand choruses for mixed voices: that of Spirits guiding the souls of fallen heroes from the battle field, and the final chorus of bards and virgins: "From their cloud-home above," were felt to be full of imaginative power and grandeur. The solos were in good hands. Those in the character of Comala (soprano) were given with all the taste, the fine musical understanding, the artistic truth and certainty, the admirable method and expression of Miss CLARA DORIA, who was in excellent voice. Her last song: "Oh, would I were sitting by Carun's waters!" with the invocation to the "Shade of Fingal," was sung with that exquisite truth of feeling and artistic beauty that haunts the memory long afterwards. Miss IRA WELSH (as Desdemona) was not at her best, but she sang the Ballad: "From Lochlin came to battle Suaran, the haughty knight," very expressively and charmingly. That piece, with the chorus of virgins coming in between the stanzas, was the most taking number of the work. The rich clear, clarinet voice of Miss ESTHER MORSE (Contralto) was heard to great advantage in the short part of Melicoma. Dr BULLARD sang the part of Fingal with judgment and refinement, lacking only greater weight of voice for such a hall, and against such an orchestra, which, it must be confessed, was not sufficiently subdued in many portions of the work.

Part II. opened with a fine rendering of the vigorous and captivating *Chaconne* from Gluck's "Orpheus," which was so much enjoyed last year. Then came a fresh and most agreeable surprise; four short Italian Canons, for three female voices, by Hauptmann, gems in their way and happily contrasted, "Ta sei gelosa," "O cari boschi," "Sa, cantiamo," "Ah, tu sai," were sung delightfully, without accompaniment, Miss Doria leading off with musician-like certainty and clear melodic outline, and the other two whom she had carefully drilled to the novel task, Mrs. F. P. Whitney and Miss Ita Welsh, taking up the theme in turn and all carrying it through with satisfactory *aplomb*. The effect was electrifying, and the last Canon had to be repeated. Schubert's Psalm: "The Lord is my Shepherd," repeated by request, confirmed the beautiful impression which it made before, and must stand as so far the most successful effort of the Cecilia. The delicate piano accompaniment was nicely played by Mr. Arthur W. Foote.—A very spirited performance of the Fifth Symphony of Beethoven brought the concert to a grand conclusion; seldom has the glorious old favorite been enjoyed more heartily.

THE THOMAS Symphony Concert of Jan. 26, was attended with eager interest on account of the first performance of the new Symphony by the Harvard Musical Professor, JOHN K. PAINE. The Symphony was a decided, a remarkable success. Though it came the first thing on the programme, all listened carefully so as not to lose a note of the first theme of the *Allegro con brio*. It was too significant an event to be treated with the fulness it deserves in the short space left us now. We have room only to record its enthusiastic reception by the entire vast audience; each several movement being followed by applause lasting several minutes, and most spontaneous and sincere, culminating at the end of the work in a storm of *bravos* and a general call for "Paine," who was led upon the stage by Mr. Thomas, and modestly, with evident gratification, bowed his thanks to the still applauding multitude of friends.

Of the Symphony itself we cannot say what we would until we know it better; and we are glad to learn that we shall soon have the opportunity, as it will be repeated in one of the Thomas matinees. Suffice it to say now that we listened to the whole work with pleasure and surprise. It is beautiful, it is earnest; it is learned and yet not manufactured, but flows naturally as from a full deep source, and it affects you as one live consistent whole. What most

struck us as a mark of progress since his Oratorio "St. Peter," was the much greater freedom with which it is composed: it would seem as if the conventional Oratorio text and subject cramped him then; but the Symphony is the sphere of pure music, and in this sphere his inventive and his shaping faculty had freer play. In this, his first effort in this kind, Mr. Paine has employed all the arts of counterpoint and thematic treatment with a master hand; yet he is never dry. The work is free from modern extravaganzas and mere straining for effect, and yet it is original. Whether it be a work of *genius*, is a question always better left to time. The themes are pregnant, often beautiful; they develop with a subtle skill which keeps the interest alive; the modulation is full of fine surprises, never violent; and the instrumentation also masterly; each instrument finds play according to its genius; seductive images of clarinet, or horn, or oboe color are continually emerging into sunshine out of the mellow forest gloom and losing themselves in it again, so that you are tempted to explore its dim polyphonic aisles and rich recesses. The several movements seemed well related: the first *Allegro* strong, impassioned, with the contrast of a charming lighter theme; the Scherzo (*Allegro vivace*) a delicate and tripping measure, altogether fresh, and leading into a slightly slower Trio, (through the magic gate as it were of mellow horn tones holding over) which begins with a lovely bit of melody for the clarinet, soon taken up by horns and other wood instruments: the return is through the same golden gate. The Adagio is grave, deep, full of feeling and of beauty; and the Finale is worthy of the whole.—Not having seen the score, and having had no opportunity to study the work, we should attempt no full description of it here, even if we had the room; we shall return to it, and meanwhile we copy on another page a technical analysis by a musician.

The Symphony seemed short, although it was very long. It was followed by a new Rubinstein Pianoforte Concerto, of almost equal length and frightful difficulty, wonderfully well surmounted by Mme. SCHILLER, and which was full of strange bizarre effects and what seemed empty noise and straining after baffling illusions; we have seen no one who enjoyed it. Then came a very long Duet from Wagner's "Flying Dutchman," much of which might have been Italian Opera, sung by Miss TURNEY and Mr. REMBERTZ; and by this time the Concert had already exceeded two hours! A whole Beethoven Symphony was yet to come: it was the cheerful, buoyant, clear, uplifting No. 2, in D, which opens with a grandeur from which you expect even more; to those who could remain it was a great refreshment, for it was indeed most beautifully played. Had the Concerto been omitted, and had there been a short Overture before Paine's Symphony to allow people to get well settled in their seats, and musically attuned, it would have been a perfect programme.—Of the Matinee of Saturday next time.

OF MR. PERABO'S fourth and fifth Matinees, Jan. 7 and 14, we were only able to attend the first, which had a purely Rubinstein programme. We confess to much greater enjoyment of these smaller piano works of Rubinstein, than of such Titanic strivings as the "Dramatic Symphony" and the Concerto of which we have just spoken. Mr. Perabo began with his own arrangement for two hands of the Overture to "Dimitri Donskoe," from which we got the impression that it must be a good Overture. He also played in the same way the first movement of the "Ocean" Symphony,—the best thing that we know as yet among the orchestral works of Rubinstein. Both were admirably interpreted. Three Morceaux de Salon for Piano and Viola, Mr. MULLALY, op. 11, No. 3, were full of charm and finely played. A full Sonata for the same instruments,—the first—Op. 13, in G major, was given for the first time and proved highly interesting.—The second programme was as follows:

- Prelude and Fugue in E minor.....Mendelssohn
Album "Notre Temps," No. 7.
Sonata for Piano and Cello (Mr. HARTIGEN), in E minor, op. 38.....Joh. Brahms
[a] Allegro non troppo
[b] Allegretto quasi menuetto.
[c] Finale Allegro.
First time in this country.
1. Biblical Sketch, op. 96, No. 2. "The walk to Emmaus,".....Carl Loewe
Second time.
2. Intermezzo. Allegretto. Tempo di menuetto, from Sonata for Piano and Cello, op. 52. Kiel
Arranged by Ernst Perabo.
Sonata for Piano and Cello in A minor, op. 52.....Kiel
[a] Allegro moderato, ma con spiro.
[b] Intermezzo.
[c] Adagio con espressione.
[d] Rondo. Poco Allegretto e semplice.
First time in this country.

Miss AMY FAY gave a Piano Recital at Lyceum Hall, in Cambridge, on Wednesday evening, Jan. 19, before a cultured and appreciative audience. Great interest was felt to hear the young lady who was known to possess unusual talent before she went to Germany to study for six years, with the first masters, who had seen and heard Liszt so much, and who had written from Weimar those brilliant and enthusiastic letters about him that were printed in the *Atlantic Monthly*. She played entirely alone, and all from memory, the following formidable and varied programme:

- Gigue.....Haesler
[Old Composer of Bach's time.]
Sonata Quasi Fantasia, op. 27, No. 1.....Beethoven
Andante, Allegro ed Allegro molto vivace—Adagio—Finale.
Song without Words—Duetto.....Mendelssohn
Chant Polonais—No. 5.....Chopin
Arranged for Piano by Franz Liszt.
Maerchen [Fairy Story].....Raff
Gnomon-Reigen [Elf Dance].....Liszt

- Andante Spianato and Polonaise, op. 22.....Chopin
Canzonet.....Jensen
Capriccio.....Raff
Des Abends, [Evening].....Schumann
Valse Caprice, on Strauss's "Nachtfalter," [Night-Moths].....Tausig

It was a trying ordeal to sit there all alone before an audience for nearly two hours and recite all that exacting music from so many authors; but she passed through it triumphantly. Her technique is brilliant, her touch is full of vitality and nervous energy, her readings are intelligent, she has remarkable strength, and plays with verve and freedom, as well as with artistic accuracy. We liked her rendering of the Beethoven Sonata (in E flat) least of all; that lacked light and shade and toning down; although the Adagio was beautifully played. But to everything else she was fully equal; and her execution was particularly fine and brilliant in the bright fairy things of Raff and Liszt, while in the Valse Caprice by Tausig, she overcame tremendous difficulties with graceful ease and certainty.—She makes New York her home at present, but we trust she may be heard in Boston before long.

We have not yet succeeded in clearing off the slate, where there are still scored: another Harvard Concert, a Thomas matinee, the last two Philharmonic matinees, etc., etc.

THOSE who are interested in the description of WIECK'S method of pianoforte instruction, given in his book "Piano and Song" [a translation of which was published last year by Lockwood, Brooks & Co.] will be glad to learn that a large collection of the *Etudes* used by Wieck in his instruction have lately been issued in Germany by his daughter. They are not yet republished in this country, but a few copies of the German edition can be obtained of Oliver Ditson & Co.

Friedrich Wieck was the early instructor of Dr. Hans von Buclow.

MALE PART-SONGS. In the letter which follows on the next page, we recognize an old friend. We think he is too sensitive and that he mistakes the point of the few hasty remarks we made about the last "Apollo" concert. We did not find fault with the Club for not singing better and fresher things. In the very excuse he gives for the apparent monotony and poverty, and to some extent triviality of such programmes, viz., that the repertoire of noble pieces for male voices is necessarily soon exhausted, lies the whole point of our criticism, which was to show how barren after a little while this narrow field is certain to become. That we cannot, any more than the Apollo Committee, draw up a list of noble pieces to be added to the *Antigone* choruses, etc., which they have already sung, only proves our point. And it is always with some regret, mingling with the pleasure we take in their admirable singing, that we think of such rare and splendid vocal material spending itself almost exclusively on these things, when they might lend such vigor and success to choruses of mixed voices occupied with more important tasks. The part-song for men's voices is perfectly legitimate and frequently delightful in its own place; and our friend seems to agree with us as to where its own place is, namely the social club room or small hall. When it comes to a crowded concert in the Music Hall, one feels the disproportion of such large theatre and means to end. We certainly intended no invidious comparison with the Boylston Club; it only seemed to us that the programme of the younger body contained rather more things which we had not heard repeatedly, and some of them of quite a taking, piquant character, albeit airy trifles. [We are not speaking of the Sacred music, and we let the parallel of the Palestrina chorus with a common Psalm tune go for what it is worth.] We did not translate the Waltz by Strauss.

Male Part-Songs.—The Apollo.

Boston, Jan. 24, 1876.

DEAR MR. DWIGHT.—You have given such a terrible castigation to one of your assailants lately, that I am going to ask you whether you may not find yourself unjust to others sometimes.

You have frequently alluded, in your notices of the Apollo Club concerts, to the trivial character of the music sung, and have asked why something of a higher order is not attempted. In the last number of your Journal you reiterate the charge, saying: "in the little consequence of the music itself lies the secret of the fatigue" it occasions. In the paragraph following you commend the Boylston Club programme because it "contained some things indicating a higher aspiration than part-songs." And "in the ransacking of the endless pile of part-songs, the Club seems to have been particularly happy in bringing to light interesting novelties."

Now the following pieces were upon the Apollo programme: two Grand Choruses by Mendelssohn, a long Cantata by Hiller, a new Gade part-song, one of Mendelssohn's tenderest part-songs, and two of Hatton's. There were five novelties, one of which was a long Cantata. In the Boylston Club's programme were two unfamiliar pieces of Church music and an *Angelus*, and notwithstanding that Club's "higher aspirations," the well worn "How can I leave thee," an Abt serenade, written for solo quartet, a Strauss Waltz and other very trivial pieces filled out the programme. It is scarcely just, Mr. Dwight, to iterate charges of triviality in the music of one Club and praise the avoidance of it in another, when, if the programmes are judged with any sort of fairness, they would be found at least equally weighted with excellence. It seems odd that the translator of a vocalized Strauss Waltz for one Club should see little consequence in the works of Gade, Kücken and Hatton in another.

You are constantly asking why the Club does not attempt something better. What is there to attempt? The Music Committee of the Apollo Club has been, for years, endeavoring to glean all that is good, impressive and interesting from the field of Male four-part music. It has examined hundreds of compositions of all sorts, has seen the collections of other Clubs, and has ransacked Europe for works of more importance than part-songs. It has now several of these in preparation; but the great pabulum of Clubs of male-voices must be, of necessity, four-part songs. The great composers have contributed to these stores, and Mendelssohn, Weber, Schubert, Schumann, Franz, Gade, and scores of minor writers, have furnished the material on which such Clubs must feed. If triviality is inherent in brevity, then all of these worthies must bear the charge, for they have not sought to elevate the character of Liederkrantz and Männerchor by offering important works. They have only taken some of the beautiful little poems of their language and set them to music. Neither does one want to sing Antigone and Oedipus choruses all the time. The mind is not always attuned to grandeur and profundity. You might as well find fault with us for reading Heine's tender love songs instead of Faust. You might as well call Tennyson's "Break, break, break" trivial reading and insist upon "Paradise Lost." The four-part songs of the great composers include some of their sweetest musical thoughts. They are, as the name implies, songs in four parts; and the world is delighted with songs when it wearies of ponderous poems. The best effects of male voices lie in the utterance of these simpler thoughts. Compositions of wider scope demand all the effects which mingled male and female voices and instruments can together accomplish. Nevertheless, if you, Mr. Dwight, will furnish the Music

Committee of the Apollo Club with a list of a dozen of the compositions you think belong to more important efforts, you will do them a great favor.

During the four years of the Club's existence, it has produced nearly all the grand Choruses of Mendelssohn, all his choice minor pieces, Beethoven's chorus from the "Ruins of Athens," Schumann's "Foresters' Chorus," Lachner's "Hymn to Music" and "Warrior's Prayer," several of these with orchestra, and has given for the first time in the English language, before a Boston audience, over Eighty different compositions by Schumann, Weber, Schubert, Liszt, Hiller, Hauptmann, Lachner, Franz, Gade, Kücken, Marschner, Zöllner, Hatton and many others of lesser note. With few exceptions, these latter novelties have required translation and publication to make them available. Special effort has been made to find works of greater scope and equal interest. It by no means follows that a lengthy, important work is interesting. In commenting upon Hiller's "Easter Morning" a difficult thing requiring assiduous practice, you do not give the Club a word of commendation for attempting it, but dismiss it with, "Her (Miss Lasar) voice lent the chief charm to Hiller's Easter Morning." Surely this is no great encouragement to the Club to attempt important works. The trouble is that "something higher" is not obtainable in quantity to occupy the time of a Club of sixty men meeting weekly, year after year, for musical enjoyment. You commend a sostenuto effect produced in Palestrina's sacred music. There is certainly as much sostenuto in Mendelssohn's "Voyage" or Gade's "Gondola Song" as in a strain which noways differs from an ordinary Church Psalm-tune, sung in very slow time. How long such music could interest and hold together a half a hundred men meeting weekly, it is not difficult to predict.

And now exchanging all apology for affirmation, I maintain that the best, most interesting, most enjoyable music for male clubs, and that which people most like to hear, is this very four-part song music, combining tenderness, spirit, brilliancy, point, vigor and sympathetic thought. The songs were written, nearly all of them, for the delight of convivial gatherings; and the members of our Orpheus Club, the pioneer of this music here, have for over twenty years continued to enjoy them, and have given undiminished pleasure to the friends whom from time to time they have called around them to listen to the serenades, the war-songs, the love-songs, the drinking-songs in which they have themselves so much delighted. They do not find "fatigue" nor "cloying" in their sweetness. In an English dress, they delight a whole Music Hall full of the élite of musical Boston, when sung by American Clubs, while the grander choruses, requiring hundreds of voices with orchestra for proper presentation fall ineffectively upon the audience from the faint, pointless efforts of fifty men with a piano. These Music Hall concerts are not, and from the very nature of things cannot be, invested with the capacity of oratorio. They are the performances in a very large hall of club-music written for club-rooms and only sung in the hall because it alone can accommodate the thousands who rush to hear it, unimportant though it may be.

Still, to gratify all desires, the Apollo Club would gladly welcome any important musical works you may suggest to them, of which they have no knowledge, and which shall not merely have a name to recommend them, but which shall be positively interesting. I repeat that if you will kindly furnish a list of such works, the Music Committee will doubtless be very grateful. If they are not to be found, then your reiterated strictures are unjust.

S. L. B.

Special Notices.

DESCRIPTIVE LIST OF THE
LATEST MUSIC,
Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

- The Pull-Back. Song and Dance. 3. Eb to f. 30
The Old Scissors Man. 3. G to f. *Sturmeck*. 30
"Scissors to grind!"
I hear the Banjo play. Song and Cho. 3. 30
F to f. *Danks*. 30
Tommy, make room for your Uncle. 2. 30
A to e. *Lonsdale*. 35
John Jones. Song and Cho. 3. G to e. 30
Sturmeck. 30

"He put his money into bonds,
And got his currency, cy. cy."

The above five songs are made to amuse, and answer the purpose perfectly and prettily. The first has a merry word about prevailing fashions, the next mimics the whirl of the S-l-e-e-p man's wheel, the third is like the well known min-strel songs, the next is a half singing, half talking affair, and the last is very sedately funny.

- Our Patriot Flag. 3. E to g. *Horsley*. 40

"Beneath thy folds we march at duty's call,
With thee we'll conquer, or with thee we'll fall."
A powerful, heroic song, that is quite in tune with centennial feeling.

- God is Love. Hymn Anthem. 3. Db to f. 35
Buffington. 35

"E'en the hour that darkest seemeth,
Will his changeless goodness prove."

One of "Four Hymns in Anthem Form," which are easy and graceful quartets, each piece containing one solo,—this one for Alto voice.

- Put my Little Shoes away. Song and Cho. 3. Ab to f. 40
Pratt. 40

"I am going to leave you, Mother."
Lithograph title. One of the simple, touching songs that please more than anything of a higher grade.

- Farewell Song. Sad is my Heart. 3. Ab to f. 30
Garrett. 30

"How sad, words cannot tell."

Composed for the "farewell" of a favorite soprano on the eve of her departure, but will be appropriate to farewells in general.

Instrumental.

- Grand Waltz. Potpourri of Comic figures in the German. 3. *J. S. Knight*. 75

A medley of a number of comic airs, arranged for a dancing act.

- Little One's Operatic Waltzes. 3. G. *Haydn*. 30

Three or four favorite opera airs neatly combined.

- As happy as a Bird. Morceau de Salon. 3. Eb. 50
Fallman. 50

The subject allows the introduction of a number of "bird songs," which are skillfully used to ornament a very brilliant piece.

- Von Buelow.

- Invitation a la Polka. Op. 6. 6. Ab. 75

One of the master's own pieces, and evidently worthy of introduction among the classic gems he brings so attractively before the public.

- Sparkling Gems. Waltzes. 3. *Gruenwald*. 50

Substitute "Strauss" for "Gruenwald" and you would hardly notice the difference. Bright and sparkling music.

- Take Care, March. 3. Eb. *Gung'l*. 30

When you "take care and beware" you naturally "march away," and this is an uncommonly brisk tune (6-8 time) to tramp to.

- Caprice Heroique. Op. 97. 4. Eb. *Kolling*. 40

Of a brilliant, decided, "heroic" character throughout.

- Fenella. Valse de Salon. 4. Eb. *Mattel*. 60

A waltz of a wild, romantic flavor: properly named.

- Three Sonatinas. By T. Kuhlau. Op. 20.

- No. 1. 3. C. 50
"2. 3. G. 75
"3. 4. F. 75

Excellent instructive "little sonatas."

ABBREVIATIONS.—Degrees of difficulty are marked 1 to 7. The *key* is marked with a capital letter: as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an *italic* letter the highest note, if above the staff.

